

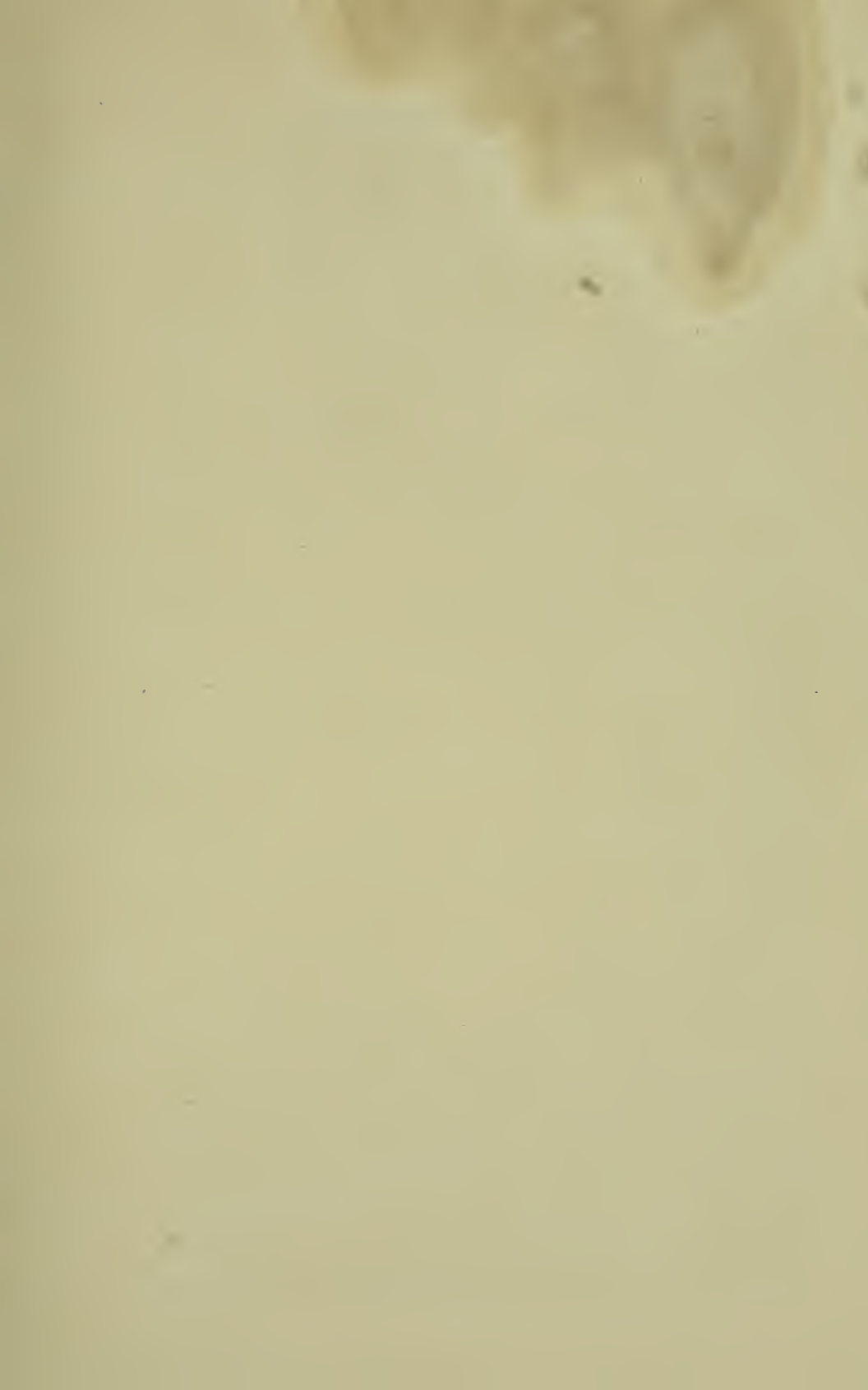
EXHIBITION
OF
"FAKES"
AND
REPRODUCTIONS

PENNSYLVANIA MUSEUM
MEMORIAL HALL, FAIRMOUNT PARK
PHILADELPHIA

1916



LIBRARY





CHINESE PORCELAIN PLATES

2. A Genuine Example on the Left
1. A Modern French Copy on the Right

EXHIBITION
OF
“FAKES”
AND
REPRODUCTIONS



Agesilaus, the Lacedaemonian king, on being invited to hear a man who mimicked the nightingale to great perfection, declined by saying, "I have heard the nightingale herself." *Plutarch's Agesilaus.*

PENNSYLVANIA MUSEUM
MEMORIAL HALL, FAIRMOUNT PARK
PHILADELPHIA
1916

PREFACE



THE COUNTERFEITING OF ART objects is not a recent practice. The Chinese have for centuries imitated and reproduced their own famed fabrics of earlier times, and have placed upon them the same characters or marks which distinguished the originals. In Europe the forging of bric-a-brac can be traced back for a century or more. Wherever collectors of rare and beautiful art works sprang up, skilled copyists began to turn their talents to profitable account. As early as the year 1815, one Bettignie, an accomplished potter of Saint-Amand-les-Eaux, in France, commenced the imitation of the beautiful soft paste porcelain of the Sèvres factory, and examples of his work which are still extant are among the most perfect reproductions of that ware which have ever appeared. When Lady Charlotte Schreiber, the noted china collector, visited St. Amand in 1877 she found a Bettignie still in possession of the works. He was then reproducing Worcester porcelain and the *pâte tendre* of Sèvres, in white, which wares were bought by dealers in Paris, to be there painted and duly sold as old.

About the middle of the nineteenth century wealthy Americans, traveling abroad, commenced to gather together representative examples of pottery and porcelain from the celebrated factories of Europe and brought back with them extensive and valuable collections of these wares. But among these treasures were numerous pieces of questionable character which have since proved to be spurious. No collector of that period appears to have entirely escaped the wiles of

the forgers, who were even then plying their trade, with little chance of detection. Most of these collections have since been sold or have passed into the possession of public museums, and some of them, under expert inspection, have been gradually reduced by the elimination of fraudulent specimens. In certain museums, however, these collections are still exhibited intact, no attempt having been made, for reasons of policy, to withdraw the obviously fraudulent pieces.

After the Centennial Exhibition, which was held in Philadelphia in 1876, the number of art collectors increased rapidly. As certain classes of objects became popular, their modern counterparts appeared in increasing numbers, but some time elapsed before collectors began to discriminate between the genuine and false. Collections formed about that time frequently contain many rare and priceless things, but among them will usually be found a large proportion of worthless reproductions. As authentic objects became scarcer, the modern mock wares became more plentiful, and within the past twenty years the latter have outnumbered the former a thousand to one.

The porcelain of the Sèvres factory, both soft and hard paste, has been imitated more extensively than any other ware of modern times. To such an extent has the manufacture of counterfeit Sèvres pieces increased that a French newspaper recently stated, probably without exaggeration, that the sale of sham porcelain attributed to this factory nets the counterfeiters 16,000,000 francs every year, yielding retail dealers in Europe and America the enormous sum of 48,000,000 francs, or \$9,600,000. It is, therefore, not a matter for surprise that almost every American tourist who has returned from abroad has brought home with him some of these worthless fabrications.

A prominent house in Paris manufactures reproductions of almost every known ceramic ware. These

include copies of examples from the Louvre, Cluny, Sèvres, Rouen, Nevers, South Kensington, Bethnal Green, Wallace and Dresden Museums, and from private collections. Among the wares reproduced are early soft paste porcelains of St. Cloud, Mennecey, Chantilly, Vincennes, Sèvres and Tournay. Among the hard paste imitations are those of Capo di Monte, Meissen and other famous factories, and the porcelains of China and Japan; among the English soft paste reproductions are those of Chelsea, Derby, Worcester, Bow and Lowestoft. Included in the imitations of faience are Persian and Hispano-Moresque pottery; tin enameled wares of Delft and the various French factories; Italian maiolica; enamels on metal, imitating those of Limoges, Battersea, China and other well-known wares produced from the twelfth to the eighteenth century.

Some of these reproductions have deceived the best experts. As stated in Lady Charlotte Schreiber's Journals, this noted collector, as long ago as 1878, bought in Madrid some lovely vases. A friend afterwards expressed a doubt as to their genuineness, and when she and her husband arrived in Paris they took the cover of one of the vases to the manufacturer, "who owned himself the maker of it. So those vases," she writes, "have proved themselves all wrong and cannot go into the collection. I fear we shall lose heavily on them, but they are so pretty that I regret them more for their beauty than for the money's worth. This has been rather a costly lesson."

Next to the porcelain of Sèvres, that of Capo di Monte has been most extensively counterfeited, and in this country fraudulent examples of the Italian ware are probably as abundant as those of the national manufactory of France. They are found in almost every antique shop and bric-a-brac store in our larger cities; they are offered for sale in our prominent

jewelry establishments and figure extensively among the wares sold by well-known auction houses. Many of them are elaborately modeled and artistically colored and entirely suitable for decorative purposes, but they are not what they are represented to be, true examples of the noted products of the old Capo di Monte works, and are consequently unworthy of a place in any public or private collection.

The forgers have turned their attention to all of the decorative as well as the fine arts,—glass, enamels, metal work, ivories, furniture, textiles. There is perhaps no public or private collection of any importance in this country which does not contain some spurious objects, and we know of no European museum which is entirely free from forgeries.

The present exhibition of "Fakes and Reproductions" is necessarily confined to the industrial arts, and, on account of the limited space at command, to objects of comparatively small size. The collection consists of examples of counterfeits and reproductions which have been acquired by the Museum from time to time, in connection with the work of the Bureau of Identification, and through gift or bequest, augmented by specimens which have been lent by dealers, collectors and other museums, to whom they came as the price of experience. The purpose of the exhibition is the education and protection of collectors and the general public, so far as may be, against the wiles of the forgers, by exhibiting side by side, for comparison and study, genuine antiques and their modern counterparts.

The *genuine* pieces, which are shown for comparison with the fakes and reproductions, are indicated by black cards with gold lettering.

EDWIN ATLEE BARBER

CATALOGUE

PORCELAIN

CHINESE

1. PLATES (6)—Modern imitation of Chinese porcelain of the 18th century. Made in Paris, France.

Note the creamy color of the paste and the crudely drawn decoration.

2. PLATE—Chinese, Ch'ien-lung period (1736-1795). A GENUINE piece with the same decorative design as the preceding.

Note the bluish tint of the paste and the fineness of the drawing, when compared with the modern copies.

3. PLATE—Modern imitation of Chinese porcelain of the 18th century. Peony and cock pattern. Made in Paris, 18th century.

Note the creamy tint of the paste.

4. PLATES (Pair)—Modern imitation of Chinese porcelain of the 18th century. Peony pattern. Made in Paris.

Note the muddy and patchy appearance of the decoration and irregular bluish tint of the glaze, produced artificially to imitate the old Chinese.

5. PLATE—Modern imitation of Chinese porcelain of the 18th century. Peony and cock pattern. Made in Paris.

Note the muddy and irregular appearance of the colors and the roughness of the execution.

6. GINGER JARS (Pair)—Modern imitations of old Chinese porcelain of the 17th century (K'ang-hsi period). Made in Budapest, Hungary.
Note the pronounced greenish tint of the glaze, the poor quality of the colors and the crudeness of the decoration.
7. TEAPOT—Modern imitation of the *famille rose*, of China, of the 18th century. Probably made in Paris.
Note the irregular and poor quality of the rose ground, which has flaked off in spots.
8. COVERED JAR—Modern imitation of a baluster-shaped jar of Chinese porcelain of the 18th century, with rose ground and reserved medallion painted with the cock and peony pattern. Made in Paris.
Note the muddy and thick appearance of the enamel colors and the artificially tinted white ground.
9. VASE—Modern imitation of Chinese porcelain of the 18th century. Probably made in Paris.
Note the muddy and irregular appearance of the yellow ground and the poor quality of the iridescent lustre of the raised leaves. While this is evidently intended to imitate Chinese ware, it is different in modeling, coloring and lustre from anything which has come out of China.
10. TEAPOT—Modern imitation of Chinese porcelain of the 18th century. Made in Paris.
Note the crudeness of the modeling and the decoration and the irregular streaked bluish tint of the glaze.
11. CUP AND SAUCER—Modern imitation of Chinese porcelain of the 18th century (Ch'ien-lung). Made in Paris.
Note the muddy and smeary appearance of the enamel colors and the irregular bluish tint of the glaze.

12. PLATE—Modern imitation of Chinese porcelain of the 18th century. Made in Paris.
Note the crude finish of the edges and muddy appearance of the enamel colors and the streaky appearance of the bluish glaze.
13. CREAM JUG—Modern imitation of Chinese porcelain of the 18th century. Made in Paris.
Note the uneven tinting of the rose ground and the crudeness of the modeling.
14. PLATE—Modern imitation of Chinese porcelain of the 18th century. Made in Paris.
Note the pronounced muddy appearance of the enamel colors and the streaky, bluish tinted glaze.
15. VASES (Pair)—Modern imitation of old Chinese porcelain. Made in Paris.
Note the crudeness of the decoration and the irregular bluish tint of the glaze.
16. COVERED JARS (Set of Three) — Baluster shape. Modern imitation of old Chinese porcelain. Made in Paris.
Note the crude modeling of the lion finials and the coarse drawing and coloring of the decoration.
17. CUP AND SAUCER—Modern imitation of Chinese porcelain of the Ch'ien-lung period (late 18th century). Peony and cock pattern. Made in Paris.
Note the muddy appearance of some of the colors and the artificially tinted glaze, intended to imitate the natural bluish tint of genuine Chinese porcelain.
18. CUP AND SAUCER—Café-au-lait glaze. Genuine ware made in China in the 18th century, but decorated later in Europe by wheel-cut designs of birds and flowers. Hence not entirely genuine.

19. PUNCH BOWL—A genuine example of Chinese porcelain decorated with underglaze blue designs, of the 18th century, but redecorated in Europe by painting undecorated parts with oil colors over the glaze, a process known as "clobbering." This superficial decoration can readily be scraped off.
20. VASE—Relief floral decoration on white glaze. Modern imitation of old Chinese ware.
21. VASE—Lemon yellow crackled glaze. Modern imitation of old Chinese porcelain.
22. VASE—Baluster shape, purple glaze. Modern imitation of old Chinese porcelain.
23. VASE—Pink soufflé glaze. Modern imitation of old Chinese porcelain.
24. SAUCER—Circular medallions with figure and floral paintings reserved in coral red ground. Modern French imitation of old Chinese porcelain.
25. VASE—Mustard yellow glaze. Modern imitation of old Chinese porcelain.
26. PLATE (Deep)—Cock and peony pattern in enamel colors, surrounded by rose ground, with reserved medallions on marly containing landscapes in colors. A GENUINE example of the Ch'ien-lung period, shown for comparison.
Note the accuracy of the painting and the beauty and richness of the colors.
27. PLAQUE—Cock and peony pattern in enamel colors. White slip design around marly. A GENUINE example of the Chia-ching period, shown for comparison.
28. PLATE—Cock and peony pattern in enamel colors. Border, "Octagon and Square" diaper, with three irregular medallions containing flower and

fruit designs. A GENUINE example of the Ch'ien-lung period from which the preceding was copied.

29. CUP AND SAUCER—Cock and peony design in enamel colors, of the Ch'ien-lung period. GENUINE pieces, shown for comparison.
30. BOWL—Reticulated porcelain, decorated with flowers in enamel colors. Made by Morice Fischer at Herend, Hungary, in imitation of Chinese porcelain of the 18th century.
31. CUP AND SAUCER—Same.
32. HOT WATER JUG—Decorated in enamel colors in Chinese style. Handle and finial in form of mandarin. Made by same.
33. PLATE—Decorated with chain of fifteen links, each containing the name of a state. A modern reproduction of the Chinese porcelain set presented to Martha Washington by Capt. Jacob van Braam, several pieces of which are in the National Museum, Washington. Painted on modern Limoges porcelain.
34. VEGETABLE DISH—Same.
Lent by Mrs. Emma B. Hodge.

CAPO DI MONTE

35. TANKARD—Modeled decoration in high relief, representing warriors in battle, with hinged lid surmounted by a plumed helmet, and handle in form of a griffin. Modern imitation of hard paste Capo di Monte porcelain of the 18th century. Forged mark of the Meissen factory. Probably made in Paris.

Note the crudeness of the colors and decorations.

36. TANKARD—With repoussé metal lid. Nude figures of boys in high relief around sides. Modern imitation of hard paste Capo di Monte porcelain of the 18th century. Probably made by Ginori, of Doccia, Italy.

Note the whiteness of the glaze and the crudeness of the painting.

37. VASE — Urn-shaped, with horn-shaped handles, and cover surmounted by a modeled boy. Classical pastoral figure scene in relief extending around the entire circumference. Modern imitation of hard paste Capo di Monte porcelain of the 18th century. Made by Ginori, of Doccia, Italy.

Note the want of sharpness of the reliefs and the whiteness of the glaze. This piece is marked with a crowned capital letter N in blue, whereas the genuine hard paste Capo di Monte of this character was seldom, if ever, marked.

38. VASE—A companion to the preceding.

39. VASE—Large ewer-shaped vase with figure decoration modeled in high relief. Handles in form of a grotesque dolphin surmounted by a woman's head. Modern imitation of hard paste Capo di Monte porcelain of the 18th century. Made by Ginori, of Doccia, Italy.

Note the gaudy colorings and the whiteness of the glaze. It is marked with a crowned N in blue, showing its spurious character.

40. VASE—A companion to the preceding but with different figure decoration. These elaborate and effective pieces are good examples of the so-called Capo di Monte porcelain which has been manufactured so extensively in Italy for almost one hundred years and brought in such abundance into this country.



39, 40. PAIR OF PORCELAIN EWERS
Modern Imitations of Old Capo di Monte

41. DISH—Oval form, handles representing mermaids. Relief and painted decorations on solidly gilded ground. A modern imitation of Capo di Monte porcelain of the 18th century.
42. PLATE—Figure decoration in relief around marly. Cupids painted in centre. A modern imitation of Capo di Monte porcelain, bearing the mark of the Meissen factory.

43. CHOCOLATE POT—Figure scenes in relief; on one side the "Judgment of Paris," on the reverse a classical scene. This is a GENUINE example of Capo di Monte of the 18th century, which is exhibited here for the purpose of comparison. Not marked.

(11-100)
Note the sharpness of the reliefs, the fineness of the coloring, particularly the stippling of the flesh tints, the slender and gracefully modeled figures, and the beautiful finish.

44. SEAU, or ICE BOWL—Figure decoration in high relief, representing Apollo and Daphne, with handles in form of hooded dolphin. This is a GENUINE example of Capo di Monte porcelain of the 18th century, and a particularly choice piece of this style of ware. Not marked.

Note the pronounced grayish or bluish tint of the paste and glaze, the excellence of the modeling and the carefully executed coloring.

- 67-270
45. CUP AND SAUCER—Figure decoration in relief, representing on one side of the cup the "Triumph of Bacchus" and on the other Ceres in her chariot. These are GENUINE pieces of Capo di Monte hard paste of the 18th century, and came from the celebrated collection of Rev. T. Staniforth, who secured them at the noted sale of the Bernal collection in 1855.

Note the grayish tone of the glaze, the sharpness of the modeling and the fineness of the coloring. These pieces are not marked, as genuine Capo di Monte porcelain of this style was rarely, if ever, marked, while the reproductions are almost invariably marked.

- 97-862
46. CUP AND SAUCER—Decorated with figure and floral design in relief. A modern reproduction. This cannot be classed with forgeries, since it bears the mark of the Meissen factory, the

crossed swords in blue, but it is an attempt to reproduce the Capo di Monte style.

Note the poor modeling, the lack of sharpness in the reliefs and the crude coloring.

47. TILE or PLAQUE—Modern imitation of Capo di Monte hard paste porcelain of the 18th century. Biblical figure scene (St. Christopher) in high relief. While the modeling of this example is better than the average of such imitations, in the boldness of the reliefs, the coloring is crude and garish and the stippling of the flesh tints is coarse in texture, while the porcelain is much whiter than the genuine old Capo di Monte ware.

Probably made at Doccia, Italy, late 19th century.

48. BÉNITIER, or HOLY WATER CUP—Modern imitation of Capo di Monte hard paste porcelain of the 18th century. The modeled figure design in the centre represents the Holy Family. The coloring of the reliefs, including the rococo frame, is muddy and imperfect, while the attempt at gilding has proved a failure.

Made at Doccia, Italy, late 19th century.

49. BONBON BOX—With gilded metal mounts. Modern imitation of Capo di Monte hard paste porcelain of the 18th century, with classical figure scenes in relief. The mark on the base is a crowned N in blue, which stamps it as a forgery. Made at Doccia, Italy, late 19th century.

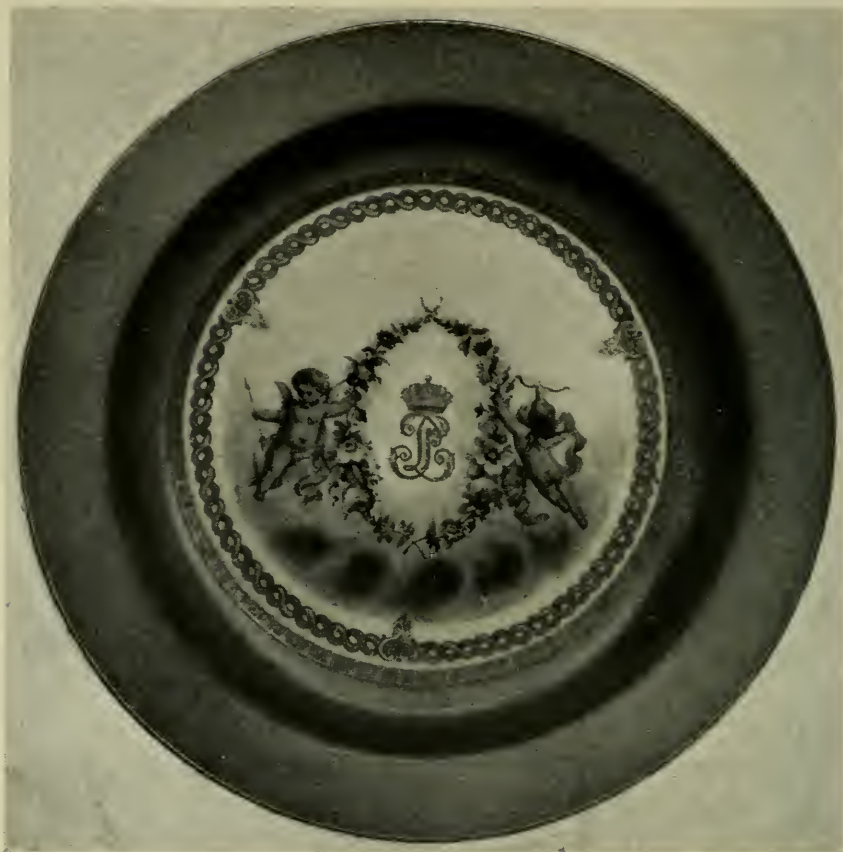
Note the crudely modeled reliefs, the extreme carelessness of the painting and the intense whiteness of the glaze, all of which are features not found in genuine Capo di Monte ware.

SÈVRES

50. SCENT BOTTLE—Soft paste porcelain known as fritted porcelain or *pâte tendre*. Turquoise blue ground with reserved white medallions containing portrait of Marie Antoinette, cupids, trophies and monogram, surrounded by rococo gold frames. Date marked on base, 1779. A beautifully executed specimen but a dangerous forgery. Important decorations of this character were never painted at the Sèvres factory on insignificant pieces of this kind.
51. CUP AND SAUCER—Hard paste porcelain decorated with figure scene in colors, in a rectangular gold framed medallion, with imitation pearl settings, surrounded by dark blue ground. Saucer decorated with imitation pearls and rubies. Marked with a double L date mark of 1771. Modern imitation of early soft paste Sèvres. Jewel decoration was not attempted at that factory until 1778. A forgery throughout, paste, decoration and mark.
52. CUP AND SAUCER—Soft paste porcelain with beautifully painted heads of French court beauties, Dubarry, Victoire and de Fontanges, surrounded by jeweled frames representing turquoise, with imitation pearls, rubies and emeralds on dark blue ground. On base the factory mark of 1753. A modern French imitation of the celebrated jeweled porcelain of the Sèvres factory which was not produced until 1778, twenty-five years later than the date indicated by the mark.
53. TEA SET—Teapot, sugar bowl, creamer, two cups and saucers and tray. Light blue ground with reserved white medallions decorated in colors with cupids and flowers and monogram of Louis Philippe in gold surrounded by gold rococo frames. On base, the forged factory and deco-

rator's marks of 1840 and 1844. Modern reproductions. Made in Paris. Forged throughout, paste, decoration and marks.

54. TEA SET—Teapot, sugar bowl, cream jug, two cups and saucers and square tray. Decorated with portrait medallions of Louis XVI and French court beauties, surrounded by rococo gold frames on light blue ground. On bottom, forged double L mark of Sèvres soft paste porcelain of the 18th century. Made in Paris.
55. VASE—Tall slender form, dark blue ground with gold decoration consisting of elaborate monograms composed of the double L surmounted by a crown. Ormolu mounts, including base and finial. Modern forgery of Sèvres porcelain of the early 19th century, with forged factory mark of 1837 (overglaze instead of underglaze). Decorator's mark of 1844 and mark of the Chateau des Tuileries. Forged throughout.
56. DISHES (2)—Circular form, large size. Decoration in colors, two cupids holding a floral wreath enclosing the monogram of Louis Philippe surrounded by gold circles. Broad outside band of light blue. A piece of Sèvres hard paste, dated 1846, the decoration having been painted at a later date outside of the factory.
57. CUP AND SAUCER—Dark blue ground with gilded decoration and forged double L mark in gold. Modern imitation of early Sèvres soft paste.
58. VASES (Pair)—Baluster shape, dark blue ground with broad central band painted with landscape and figure scenes. Bold decoration of rococo design and groups of trophies. Modern imitation of early soft paste Sèvres, marked with the double L cipher used on Sèvres porcelain in 1763. Made in Paris, late 19th century. Forgery throughout, paste, decoration and mark.



56. HARD PORCELAIN DISH
Modern Imitation of Sèvres Porcelain
Louis Philippe Period

59. CUPS AND SAUCERS (2)—Light blue ground enclosing figure scenes and flowers in colors surrounded by rococo frames in gold. Hard paste porcelain made at Sèvres between 1870 and 1876, with genuine date marks cut through, indicating that they left the factory in a white condition and were decorated later outside.
60. CUP AND SAUCER—*Bleu Agate* ground with gold decoration. Pieces of Sèvres hard paste porcelain with incised mark of 1841. Gilded later in Paris, hence not entirely genuine.

61. SMALL VASES (Pair)—Decorated with gold and small floral medallions in colors. Gilded handles in form of human heads. Examples made at Sèvres in 1844 but decorated and gilded in Paris at a later date.
62. PLATE—With scalloped margin. Decorated with the letter N crowned in gold. On back, factory mark of 1860 scratched through. Also forged Napoleon mark of 1868. Made at the Sèvres factory but decorated later outside.
63. CUP AND SAUCER—Dark blue mottled ground with gold tracery decoration. Pieces made at Sèvres in 1817 but gilded later in Paris.
64. CUP AND SAUCER—Chrome green ground and gold decoration. Pieces made at Sèvres in 1818 but gilded later in Paris.
65. COMPOTE—Figure and floral decoration in colors, surrounded by gold rococo frames on light blue ground. Sèvres porcelain with date mark 1868 cut through, showing that it was made at Sèvres but decorated later outside.
66. CUP AND SAUCER—Painted with portrait of Marie Antoinette surrounded by gold rococo frame, on light blue ground. Modern imitation of old Sèvres porcelain. Forged throughout.
67. COMPOTE — Decorated with cupids and floral designs in colors with monogram of Louis Philippe in gold, surrounded by pink ground. Modern imitation of old Sèvres porcelain. Forged throughout.
68. PLATE—Decorated with figures of boys in colors on white ground with dark blue marly embellished with gold tracery. Date mark of 1861 cut through, indicating that the piece was made at Sèvres in that year and later decorated outside.

69. PLATES (3)—Decorated with cupids bearing floral wreaths in colors enclosing monogram of Louis Philippe in gold. Margins with light blue ground work with vine-leaf decoration in gold. On base, Sèvres date mark of 1874 cut through, showing that the ware itself was made at the Sèvres factory in that year but the decoration was done later outside.
70. PLATE—Decorated with figure scene in colors. Gold tracery around border. On back, counterfeit Sèvres marks of 1846. Forged throughout, paste, decoration and marks.
71. PLATE — Decorated with painting of woman. Modern imitation of old Sèvres porcelain. Forged Sèvres marks of 1843 and 1844. Counterfeit throughout.
Lent by Mr. Albert H. Pitkin.
72. PLATE—Decorated with head of Michel de Montaigne. Modern imitation of Sèvres porcelain. Forged mark of 1814-1824.
73. PLATE—Decorated with classical head in cameo style. Modern imitation of old Sèvres porcelain.
74. PLATE—Decorated with "Vue du Chateau de Brindes." Modern imitation of old Sèvres porcelain. Forged Sèvres mark.
75. PLATE—Subject of decoration, Chinese fishing scene. Gold and silver tracery on marly. A GENUINE example of Sèvres porcelain of 1841.
Note the delicacy and beauty of the decoration.
76. PLATE—"View in Isle of Cracatori." A GENUINE example of Sèvres porcelain of 1820.
Note the fine painting and the excellence of the colors and gilding.

OTHER FACTORIES

77. PLATE—Decorated with floral designs and bearing on the back the mark of the Nyon factory, Switzerland—a fish painted in blue over the glaze. This mark, which if original would be under the glaze, has been painted over the impressed mark of a modern maker. The back has been filed to imitate wear. Probably made in Paris.
78. PLATE—Modern imitation of old Dresden porcelain with floral decoration painted in colors and border design in raised white slip. On back, forged Meissen mark. Probably made in Dresden.
79. PLATE—Basket-work design in relief with sprays of flowers painted in enamel colors. Openwork border. Modern German imitation of old Meissen porcelain.
80. PLATE—Floral decoration in colors. Elaborate openwork border decoration. On back, forged Meissen mark. Modern German imitation of old Meissen porcelain.
81. PLATE—Decorated with bold floral design in colors. Raised pattern around marly. Modern copy of an old Meissen pattern but very curiously bearing the forged date mark of Sèvres porcelain of 1765.
82. PLATTERS (4)—Landscapes painted in colors in the centre. Openwork border with gold decoration. Forged mark of Amstel (Holland) factory. Probably modern Dutch.
83. SAUCER—Monogram of George Washington in gold in centre, surmounted by a floral wreath in colors. Border design of festoons of leaves in brown and bronze. Modern French porcelain.

84. SAUCER—Decorated with gold design on purple ground. A genuine marked example of old Vienna porcelain but decorated outside of the factory.
85. EWER—Side medallions imitating Wedgwood jasper. A genuine marked example of old Vienna porcelain but decorated outside of the factory.
86. PLATE—Decorated with sprays of flowers. Forged Niderviller mark. Modern French forgery throughout.
87. CANDLESTICKS (Pair)—Rococo design with floral decoration in colors. Mark of the Herend (Austria) factory. Modern imitation of Meissen porcelain. Made by Morice Fischer, mid-19th century.
- Since these pieces bear the mark of the Herend factory, where imitations of all celebrated wares were made, they can hardly be placed in the category of fakes but come under the head rather of imitations.
88. CUP AND SAUCER — Decorated with painted figure subjects ("Orpheus und Euridike"). False mark of the Vienna factory painted over the glaze instead of under. Impressed mark of the Gotha factory.
- The marks show that the ware itself was produced at Gotha, but decorated elsewhere, and marked with a forged Vienna mark.
89. COVERED CUP AND SAUCER — Decorated with figure medallions in colors, and gold borders. The saucer was made at Meissen, Germany, the cup at some other Continental factory. On the latter is a forged Copenhagen mark. The decoration, which was done outside of either factory, is modern. A very curious combination of ancient and modern work and of different places.

90. CUP AND SAUCER—Genuine Meissen paste, as shown by the crossed swords mark scratched through. Decoration done elsewhere.
91. CUPS AND SAUCERS (2) — Decorated with floral designs in colors and raised pattern in white slip. Modern imitation of Meissen porcelain by Samson, of Paris.
92. COVERED CUP—In form of a rose. Forged Vienna mark. Modern imitation of Vienna hard paste porcelain.
93. MUSTARD CUP—In form of a lemon on a leaf. Forged mark of the Berlin factory. Modern imitation of old Berlin porcelain.
94. FOUNTAIN—Figures of Venus, Juno and Jupiter. Base and pillars decorated with miniature Chinese figure scenes in colors and gold. Forged mark of the Meissen factory. Modern imitation of Meissen porcelain of the mid-18th century.
95. KNIVES AND FORKS (12)—Porcelain handles painted with figure scenes. Modern imitations of old Meissen.
Note the poor quality of the painting and the modern steel blades and prongs. Probably made in Dresden, Germany.
96. SUGAR BOWL AND CREAMER—Modern imitation of Japanese porcelain, but bearing a forged mark of the Meissen factory.
97. SAUCER—Bearing a false mark of the Strasbourg (France) factory. Modern imitation.
98. PLATE—Decorated with birds in colors. Modern imitation of old Meissen porcelain, with the AR mark.
99. VASE—Cupids and flowers in full relief. Modern imitation of old Meissen porcelain.

100. CLOCK—Cupids and flowers in relief. Modern imitation of old Meissen porcelain, by Thieme, of Dresden.
101. PERFUME VASE — Modern imitation of old Tournay (France) soft paste porcelain, with landscapes painted around centre.

FIGURES

102. FIGURE — Winged girl with basket of fruit. Modern imitation of old German ware.
Note the coarse modeling and the poor quality of the colors.
103. SCENT BOTTLE — Modeled in the form of a monk carrying a goose in one hand, a basket of eggs on one arm, and a sheaf of wheat on his back in which is concealed a girl. The base bears the mark of the Meissen factory. Modern German.
104. FIGURE—Boy with flute. Modern imitation of old Hoechst porcelain. German.
105. FIGURE—Cavalier. Modern imitation of an old Hoechst porcelain design.
106. FIGURE — Child with garden tools. Modern imitation of old German porcelain.
107. VINAIGRETTES (Pair)—Figures of infants in swaddling clothes. Modern imitations of old Meissen porcelain.
108. VINAIGRETTE—Figure of infant in swaddling clothes. Similar to preceding but of larger size.
109. OX—Hard paste porcelain with forged Meissen mark. Modern imitation. Probably made in Paris.

110. BEAR—Soft paste porcelain. Forged Niderviller mark of about 1792. Modern imitation of old French porcelain.
111. MAN—With hat in hand. Hard paste porcelain. Modern imitation of Meissen ware. Probably made in Paris.
112. MAN—seated, with hurdy-gurdy. Hard paste porcelain. Forged Meissen mark. Probably made in Paris.
113. MAN—With cello on back. Mark of the Hoechst factory. Modern imitation of old German pottery.
114. MAN—In uniform of a guild. Modern imitation of old Meissen hard paste porcelain.
115. MAN—Similar to preceding but in different attitude.
116. DOG—In recumbent attitude. Modern imitation of old Meissen hard paste porcelain.
117. MAN AND DOG—Modern imitation of old Chelsea porcelain.
Lent by Mrs. Emma B. Hodge.
118. GARDENER—A GENUINE example of Chelsea-Derby porcelain of about 1780. Shown for comparison.
Note rich, creamy tone of the glaze as compared to preceding.
- 118A. BUST OF LOUIS XVI—Modern imitation of old Meissen porcelain. Made in Paris.
Lent by Miss Sarah Cooper Hewitt.
- 118B. BUST OF MARIE ANTOINETTE—Companion to preceding.
Lent by Miss Sarah Cooper Hewitt.

ENGLISH LOWESTOFT AND "ORIENTAL LOWESTOFT"

119. TEA POT — Decorated with transfer-printed landscapes in underglaze blue. Soft paste porcelain, made at Lowestoft, England, late 18th century, in imitation of Worcester porcelain. A GENUINE example shown for comparison with Chinese so-called "Lowestoft."
120. CREAMER — Decorated in dark blue, painted beneath the glaze. Made at Lowestoft, England, late 18th century, in imitation of early Worcestershire porcelain. A GENUINE example.
121. TEA POT — Decorated in red and blue. Made at Lowestoft, England, late 18th century, in imitation of an old Worcester pattern. A GENUINE example.
122. CREAMER — Decorated in colors with figure scenes. Made at Lowestoft, England, late 18th century, in imitation of Chinese porcelain. A GENUINE example.
123. CUP — Decorated in red, blue and green. Made at Lowestoft, England, late 18th century, in imitation of Chinese porcelain. A GENUINE example.
124. BOWL — Decorated in colors with bird and flowers. Made at Lowestoft, England, late 18th century, in imitation of Chinese porcelain. A GENUINE example.
125. SAUCE BOAT — Soft paste porcelain decorated in underglaze blue. A GENUINE example of English Lowestoft of the late 18th century.
Note greenish tint of glaze and dust specks in the glaze.

Lent by Mr. Albert H. Pitkin.

126. CUP—Decorated with transfer-printed landscape in underglaze blue. Made at Lowestoft, England, late 18th century, in imitation of Worcester porcelain. A GENUINE example.
127. SAUCE BOAT—Decorated with transfer-printed landscape in underglaze blue. Made at Lowestoft, England, late 18th century, in imitation of Worcester porcelain. A GENUINE example.
128. CUP—Decorated with figure subject in colors in Chinese style. Made at Lowestoft, England, late 18th century. A GENUINE example.
129. CREAMER—Decorated with floral design in colors, in Chinese style. Made at Lowestoft, England, late 18th century. A GENUINE example.
Note the duck's-egg tint of the glaze.
130. PUNCH BOWL—Hard paste porcelain made and decorated in China, late 18th century. A GENUINE example, improperly called Lowestoft, shown for comparison with true Lowestoft.
131. CREAMER—Helmet shape. Same.
132. SUGAR BOWL—Crossed handles. Same.
133. TEA POT—Crossed handle. Same.
134. VEGETABLE DISH WITH COVER—Decorated with Tomb of Washington. Same.
135. HOT WATER JUG WITH COVER—Same.
136. PLATE—Heraldic design. Same.
137. DISH—Blue edge with gold stars. Same.
138. SUGAR BOWL—American eagle in brown and gold. Modern imitation of so-called Chinese Lowestoft. Probably made in Paris.
139. CUP AND SAUCER—Same.

140. MUG — Modern imitation of Chinese so-called Lowestoft, of the late 18th century. Made in Paris.
Note the streaky blue tinting of the glaze.
141. MUG—Figure scenes painted in enamel colors. GENUINE so-called Chinese Lowestoft, 18th century. Shown for comparison with real English Lowestoft soft paste.

HENRI II. FAIENCE

142. BIBERON—Copy of Henri Deux ware, or Faience d'Oiron, of the 16th century. Made by Minton's, Stoke-upon-Trent, England, in 1875, from the original in the South Kensington Museum. Done by C. Toft.
143. CANDLESTICK—Copy of Henri Deux ware, or Faience d'Oiron, of the 16th century. Same series.
144. SALT CELLAR—Copy of a Henri Deux piece of the 16th century. Same series.

PALISSY WARE

145. WALL PANEL — Rectangular form. Modern imitation of 16th century ware made by Bernard Palissy. By Victor Barbizet, Paris, 1876.
146. WALL PANEL—Oval form. Modern imitation of 16th century ware made by Bernard Palissy. By Victor Barbizet, Paris, 1876.
147. DISH — Fishes and reptiles modeled in relief. Modern imitation of Palissy ware (*rustiques figulines*) by Victor Barbizet, Paris, France.

148. DISH — Circular form. Fishes, shells, reptiles and leaves in relief. Imitation of Palissy ware. Modern Portuguese.

149. DISH—Decorated with lobster, fishes and shells in full relief. Modern Portuguese imitation of Palissy ware of the 16th century.

150. DISH—Circular form. Similar to preceding but larger. Modern imitation of Palissy ware. Made at Rörstrand, Sweden.

151. DISH—Oval form. Figure design, "Henry IV and His Family." School of Palissy. Probably by Guillaume Dupré, France, about 1600.

This is an interesting example made by one of Palissy's early imitators.

152. DISH—Oval form. Figure decoration, "The Baptism of Christ." School of Palissy. Probably by Guillaume Dupré, France, about 1600.

These two dishes were probably produced within thirty or forty years of Palissy's time, and by most collectors would be classed with Palissy ware. We know of no example in this country which with certainty can be attributed to Palissy himself.

153. DISH—Oval form. Subject, "The Baptism of Christ." Palissy school, probably seventeenth century.

154. DISH—Oval form. Subject, "Abraham and the Angels." A companion to the preceding.

154A. DISH—Hexagonal form, with masks and other ornaments in relief. Made in imitation of Palissy ware by Avisseau the younger, of Tours, France, in 1889.

Lent by Mr. Edward Page Mitchell.

154B. DISH—Oval form, with lizard, lobster, frogs, shells and leaves in relief. An imitation of Palissy ware by Avisseau the younger, Tours, France, 1889.

Lent by Mr. Edward Page Mitchell.

CREAMWARE

155. PITCHER—Printed design in red, caricaturing Napoleon and John Bull, entitled “The Governor Stopped in His Career.” On reverse, inscription, “Success to the Volunteers,” surrounded by grape-vine and grapes. A modern copy of an old Liverpool design.

Note the form of the pitcher, whose lip rises above the top in a curved line instead of being a continuation of it.



156, 155. CREAMWARE JUGS
Lafayette and Napoleon
Modern Forgeries; Made in London

156. PITCHER — With transfer-printed design in black. On one side, bust of Benjamin Franklin wearing fur cap. On reverse, bust of La Fayette, “The Nation’s Guest,” in commemoration of his visit to the United States in 1824. On front, American eagle with inscription, “Republicans are not always Ungrateful,” and the name of the supposed makers, Ricd. Hall & Son. Modern imitation of a Staffordshire design of 1824.

Note the fine crackle of the glassy glaze, the name "Fayette" over the bust and the weakness of the black printing.

157. PITCHER—Same design as preceding but with bust of Washington in place of that of Franklin.

Note the coarse crackling of the glaze, into which black pigment has been rubbed.

158. PITCHER—Same as preceding but of somewhat smaller size and more creamy paste.



159, 162, 188. CREAMWARE JUG, BOWL AND PLAQUE
With Busts of Lafayette, Franklin and Washington
Modern Forgeries, London

159. PITCHERS (Pair)—Staffordshire form. Same decoration as preceding.

Note the coarse crackling of the glaze, the crudeness of the engraving and the heavy appearance of the ware.

160. PITCHERS (Pair)—Same as preceding but of smaller size.

161. PITCHER — Same as preceding but slightly larger.

162. BOWL—Decorated with black printed busts of Washington, Franklin and La Fayette. On the

interior, a heraldic design labeled "The Shipwright's Arms." Modern imitation of an old Liverpool bowl.

Note the heavy, clumsy appearance of the ware, the coarse crackling, into which black pigment has been rubbed, and the pronounced pinkish tint of the ware.

163. PITCHERS (Pair) — Head of Judy. Modern imitation of Staffordshire creamware.

Note the thickness and heaviness of the ware, the tinselly brightness of the gilding and crudeness of the finish.

164. LOVING CUP—With two handles. In front, inscription, "Peter Bates, 1802," painted in brown and black. Blue borders. Modeled frog inside. Modern imitation of an old Staffordshire cup.

Note the coarse crackling of the artificially stained glaze and the thickness and clumsiness of the ware.

165. PLATE (Dinner) — Transfer-printed design in blue, "Dr. Syntax drawing after Nature." A modern imitation of a Staffordshire design made by James Clews about 1820. Made by a well-known maker in London, England.

Note the weak, grayish tone of the blue color, the weight of the ware, which is about one-half greater than the old, and the artificial crackling of the glaze, which on the back has been darkened by rubbing in coloring matter.

166. PLATE (Dinner)—Companion to preceding but different design—"Doctor Syntax bound to a tree by Highwaymen."

Note the scratching produced by sandpaper, in imitation of knife marks.

167. PLATE (Soup)—Transfer-printed design in blue, "Doctor Syntax mistakes a Gentleman's House

for an Inn." A modern imitation of a Staffordshire design produced by James Clews about 1820. Made in America.

Note the pronounced creamy tint of the white as compared to the genuine ware, which is of bluish tone. The glaze and color being fairly good, but of a more reddish tone of blue, this is a more dangerous counterfeit than the English copies, as the impressed mark of Clews has been reproduced.

168. PLATE (Tea)—Transfer-printed design in blue, "Doctor Syntax and Dairy Maid." This is a GENUINE example, made by James Clews, of Cobridge, Staffordshire, about 1820. Border design same as preceding.

Note the bluish tint of the white glaze and the fine quality of the engraving. Shown for comparison.

169. PLATE—Transfer-print in dark blue. View of "Gilpin's Mills on the Brandywine Creek." Modern imitation of an old design by Enoch Wood & Sons, of Burslem, England. Forged mark of Wood. Made in America.

170. PLATE—Transfer-print in dark blue. Supposed to represent Franklin's Birthplace. Modern imitation of an old Staffordshire design. Forged mark of Wood. Made in America.

171. PLATE—Transfer-print in dark blue. Subject, "A View near Philadelphia." Modern imitation of an old Staffordshire design. Made in America.

172. PLATE—Transfer-print in dark blue. Subject, "Near Fishkill." Modern imitation of an old Staffordshire design. Made in America.

173. PLATE—Transfer-print in dark blue. Subject, "Erie Canal Eulogy." Modern imitation of an old Staffordshire design. Made in America.

174. PLATE—Transfer-print in dark blue. Subject, "Baltimore and Ohio Rail Road" (on the level). Modern imitation of an old Staffordshire design. Forged mark of Enoch Wood & Sons. Made in America.

(The above described five plates are much heavier in weight and yellower in paste than the genuine old ones.)

175. PLATE—Transfer-print in dark blue. Subject, "The Baltimore and Ohio Rail Road." A GENUINE example made by Enoch Wood & Sons, Burslem, England, about 1830. Shown for comparison.

Note the clearness of the print.

176. PITCHER—Transfer-print in black. Bust of Benjamin Franklin. On reverse, eulogy of Franklin. A GENUINE example of Liverpool (England) creamware of about 1788. Shown for comparison.

Note the fineness of the engraving.

177. TOBY—Man seated, holding a jug of beer. Modern English imitation of an old form.

178. TOBY—Man seated, holding jug of beer and pipe. A GENUINE old Staffordshire example of about 1830. Shown for comparison.

179. BUSTS (Pair)—Intended to represent Washington. Modern imitations of old Staffordshire figures.

Note the brilliancy of the coloring and the crudeness of modeling.

180. FIGURE—Benjamin Franklin, labeled "Washington." Modern Staffordshire reproduction of an old design.

181. FIGURE—Same, but varying in detail.

182. FIGURE—Same, but different coloring.



179, 164. CREAMWARE BUST OF WASHINGTON AND PETER
BATES LOVING CUP
Modern Forgeries; Made in London

183. PICKLE DISHES (Pair)—In form of leaf. Decorated with blue transfer-print. Willow pattern. Modern imitation of old Staffordshire china.

Note the coarse crackling and the heaviness and clumsiness of the ware.

184. CREAM PITCHER—In form of Toby. Modern design intended to simulate an old one.

Note extreme crudeness of the coloring and modeling.

185. CREAM PITCHER—In form of grotesque human head covered with tin enamel and painted in blue. Modern imitation of Dutch Delft of the 18th century.

NOTE.—Nos. 179-185 were made by a manufacturer in London, England.

- 186 PLATE (Dinner) — Transfer-printed design in blue, "Doctor Syntax disputing his Bill." This is a GENUINE example, made by James

Clews, of Cobridge, Staffordshire, about 1820. The beautiful border design is unusual.

Note the intense blue of the decoration, the lightness of the ware in weight, the bluish tint of the white and the fineness of the engraving. Although nearly a hundred years old, the ware shows no crackling. This beautiful example is shown for comparison.

187. BOWL—Black transfer-printed portraits of Washington and Franklin (fur cap). A GENUINE example of Liverpool (England) creamware of about 1788.

Note the thinness of the ware, the excellence of the engraving and the greenish tint of the glaze. Shown for comparison.

188. WALL PLAQUE—Oval form, decorated with black transfer-printed portrait of Washington. The same portrait that appears in the pitchers.

Note the coarseness of crackling, the clumsiness of the ware, and pale, weak print.

189. WALL PLAQUE—Oval form, decorated with black transfer-printed portrait of "Dr. Franklin." A GENUINE example of Liverpool (England) creamware of about 1788.

Note the fineness of the engraving. Shown for comparison.

190. PITCHER—Decorated with red transfer-printed portraits of Commodores Perry and Bainbridge. A GENUINE example of Staffordshire creamware of about 1814. Shown for comparison.

LUSTRE

191. BOWL—Copper lustre. A modern imitation of old lustre. English.

192. PITCHER—Copper lustre with yellow bands. A GENUINE piece of the early 19th century. English. For comparison.

GLASS GLAZED POTTERY

193. TILE—In form of an eight-pointed star. Decorated with painting of an animal in brown. The tile itself is old but has been cut into form and decorated with oil paint. Some of the decoration has been removed to show the original surface. Intended to imitate the Persian tiles of the 13th century with brownish lustre.
194. TILE (Fragments)—Blue and lustre decoration. Veramin, Persia, 13th century. GENUINE example, shown for comparison.
195. SALT CELLARS (Pair)—Turquoise blue glaze. Modern Persian imitation of old pieces.

TIN ENAMELED POTTERY

196. PLATE—Decorated with bird design in green *in* the enamel. A GENUINE example of Moustiers stanniferous faience of the 18th century.
197. PLATE—A modern imitation of the same design. Probably made in France.
- Note the black outlines of the decoration, which are painted *over* the enamel instead of *in* it. The painting appears dry and dull, while in the original it is glossy. By comparing the two plates, the crudeness of the painting of the copy will be apparent.
198. PLATE—Painted in bright colors *in* the enamel; Cornucopia design (*faience a la corne*). A GENUINE example of stanniferous faience of the 18th century. Made at Rouen, France.
199. PLATE—Modern imitation of a Rouen (France) design, known as the Cornucopia pattern, of the 18th century. Made at Gien, France, in 1875.
- Note the transparent lead glaze. Genuine Rouen ware of this character was coated with opaque tin enamel.

200. PLAQUE—Modern imitation of a Rouen piece of the 18th century. In centre a heraldic design. Border in *lambrequins* style. Made at Giens, France, in 1875. Glazed with lead instead of tin.
201. PLATE—Blue decoration, heraldic design in centre, "*Broderie*" border pattern. Made at Gien, France, 1876. Modern imitation of a Rouen design of the 18th century.
Note the lead glaze, instead of tin, which was used on the old faience.
202. PLATE—Blue decoration. Made at Gien, France, 1876, in imitation of an old Rouen design.
203. GROUP—Pug dog and two puppies in yellow enamel. Modern imitation of old Holland Delft ware.
204. PLATTER—Openwork border, decorated in colors to imitate an old piece of tin-enameled pottery. On the back is a false mark of Hannong, who was connected with the old factory. A careful examination of the decoration shows that the central heraldic design has been *printed* in outline and filled in with colors—a process never employed at the old factory. It is a modern imitation of old Strasbourg faience.
205. PLATES (2)—Italian scene painted in central medallion, blue and gold border. Tin glaze. Modern imitation of Naples porcelain of the 18th century.
206. PLATTER—Same.
207. COVERED DISH—Same.
208. PLATE—Decorated with a cursive N in centre, composed of tiny flowers. Tin glaze. Same ware as preceding.

MAIOLICA

ITALIAN

209. PLATEAU — Modern imitation of Caffagiolo maiolica dish of the 17th century, with heraldic design in centre surrounded by grotesque figures. Made in Italy.
210. TAZZA—In the centre, crowned figure of the Virgin. Modern imitation of Faenza maiolica of the 17th century. Italian.
211. PLATE — Modern imitation of Gubbio lustred maiolica. Forged date (1526) and mark of Maestro Giorgio. Italian.
212. PLATE—Decorated with central caricature surrounded by grotesque figures in brown and green. Modern imitation of Caffagiolo maiolica. Italian.
213. PLATE—Central design of Cupid surrounded by grotesque figures. Modern imitation of Caffagiolo maiolica of the 17th century.
214. PLATE—Central design of Cupid warming his hands over a brazier, surrounded by arabesque with grotesque figures, interspersed with four medallions containing figures painted in blue. The painted decoration is lustred. Modern imitation of old Italian maiolica. The edges and base have been chipped to imitate wearing of the glaze and filed to simulate age marks. Instead of being covered with tin enamel, as is genuine maiolica, it is glazed with lead.
215. PLATE — Figure subject, "Finding of Moses," painted in colors (istoriato style). Modern Italian copy of an Urbino plate of 1523.
216. PLATE — Landscape rudely painted in purple lustre on a golden lustre ground. Modern imitation of old Gubbio lustre maiolica. Italian.

217. TAZZA—In centre, figure of Cupid carrying a ball. Surrounding central medallion, diapered patterns divided into four sections. Modern imitation of old Faenza maiolica. Italian.

HISPANO-MORESQUE

218. PLAQUE, or DISH—Sunken cavetto with large conical boss, surrounded by four rosettes in blue, in centre. Conventional floral design in relief around marly. Ground work of arabesques in violet and copper lustre. Diameter, $19\frac{1}{2}$ inches.

This is one of the best modern imitations of Hispano-Moresque ware of the 16th century we have seen, the lustre being particularly good for modern ware.

219. PLAQUE, or DISH—Central design of a wolf surrounded with bands of wheel and leaf patterns. The marly is ornamented with embossed godroons running diagonally. The entire decoration is in remarkably brilliant lustre of yellowish brown, changing when viewed from different angles to a beautiful golden, rose, lilac, blue and madreperla with touches of green. Diameter, 18 inches. A GENUINE example of Hispano-Moresque ware of the 16th century. Exhibited for purposes of comparison.

220. DISH—Lion in blue surrounded by copper lustre leaf diapering. Modern imitation of a Hispano-Moresque piece of the 15th century, in the Museum at Madrid.

Note the poor quality of the lustre. Glazed with lead instead of tin.

221. TEA POT—Tall hexagonal form. Panels decorated in relief in the style of the old cuenca tiles of Seville, covered with glass glaze. Flat wing-shaped handle. Modern Spanish imitation.

MEXICAN

222. COVERED JAR—Decorated in deep blue, with cherubs' heads and foliage. A modern revival of the old Mexican maiolica, by Señor Enrique L. Ventosa, of Puebla, Mexico. His productions are neither reproductions of the old ware nor intended to deceive, but represent a new development of the art after the old methods.
223. PLAQUE—Decorated in deep blue with double-headed eagle of the Austrian Dynasty. An adaptation of an early design. By Señor Enrique L. Ventosa. Modern Mexican.
224. PLATE—Decorated in dark blue, yellow and green. After a design on an old Mexican maiolica tile (see original, shown under No. 229). By Señor Enrique L. Ventosa. Modern Mexican.
225. PLATE—Similar to preceding but decorated with a bull (see original, shown under No. 228).
226. PLATE—Double-headed Austrian eagle in dark blue. By Señor Enrique L. Ventosa. Modern Mexican.
227. PLATE—Dragon painted in dark blue. By Señor Enrique L. Ventosa. Modern Mexican.
228. TILE—Decorated with figure of a bull in polychrome. An ORIGINAL example of Mexican maiolica, from an old church in Puebla, Mexico; dating from about 1750. Shown here for comparison with No. 225 above.
229. TILE—Companion to preceding with painting of a bird in polychrome. Made at Puebla, Mexico, about 1750. Shown here for comparison with No. 224 above.

230. BOWL—Decorated with foliated pattern in dark blue. A GENUINE piece, made under Spanish influence at Puebla, Mexico, about 1750. Shown for comparison.
231. CORNER TILE—Decorated with head of cherub in blue in white medallion reserved in a blue enameled ground. A GENUINE example made at Puebla, Mexico, about 1750. Showing one of the designs of which Señor Ventosa's work is an adaptation.

SALT GLAZED STONEWARE

232. GREYBEARD JUG—Brown stoneware dated 1687. Modern imitation of Frechen salt glazed stoneware of the 17th century. Made at Cologne, Germany.
233. GREYBEARD JUG—Salt glazed stoneware dated 1850. Made by Jacob Aver Söhne, Köln, in imitation of Frechen stoneware of the 17th century.
234. CANNETTE—Modern imitation of the white stoneware made at Siegburg, Germany, in the late 16th century; modern pewter lid.
235. CANNETTE—White stoneware, made at Siegburg in the late 16th century. A GENUINE example, shown for the purpose of comparison.
236. SMALL MUG—Brown glazed stoneware. Modern imitation of stoneware of the 17th century, made at Kreussen, Bavaria, having a modern pewter lid. Made in Germany, late 19th century.
237. GREYBEARD, OR BELLARMINE—Mottled brown glaze. Made at Frechen, Germany, 17th century. A GENUINE piece, for comparison.
238. JUG—Tiger-skin glaze. A GENUINE piece of the 17th century, from Frechen, Germany.
Lent by Mr. Albert H. Pitkin.



SIEGBURG WHITE STONEWARE

- 234. The First, A Modern Imitation
- 235. The Second, A Genuine Piece of the
Sixteenth Century

- 239. DRUG JAR—Brown stoneware, relief decorations. A genuine piece of Kreussen ware of the early 18th century, but superficially painted to imitate the Kreussen enameled stoneware of the 17th century.
- 240. DRUG JARS (2)—Same ware and period. GENUINE examples throughout. Shown for comparison.

CLASSICAL POTTERY

241. OINOCHÖE—Handle in form of a female figure. Modern Copenhagen imitation of an antique design.
242. ASKOS—Modern imitation of a red-figured vase of ancient Greece.
243. LAMP—Decorated with five-branched candlestick in relief. Modern imitation of an old Roman form.
244. LAMP—Decorated with seven-branched candlestick. A GENUINE example of the Christian era, from Jerusalem, shown for comparison.
245. LAMP—Design, two warriors in relief, fighting. Most of this lamp has been restored, very little of the original remains.
246. LAMP—Roman, early Christian era, shown for comparison.
247. STATUETTE—Modern imitation of an old Tanagra figurine.
Note the clumsy modeling.
248. FIGURINE (Tanagra)—A GENUINE example of the 4th century B. C., shown for comparison.
249. STATUETTE—Original antique body, head modern.
250. STATUETTE—Figure of Eros. Modern imitation of old Roman pottery.
251. STATUETTE—Subject, Eros and Psyche. Greek, 400-200 B. C. A GENUINE example, shown for comparison.
252. FIGURE—Woman carrying child. The head, entirely too small for the body, is modern. The figure is ancient Roman.
253. ASKOS—Relief design copied from the Borghese marble krater in the Louvre. A modern adaptation of an old design.

254. RHYTON—In form of a satyr's head. Modern imitation of a red figured vase of 500-400 B. C. The black glaze can be readily scraped off with a knife or washed off with strong alcohol, which is impossible in original vases of this character. In addition, the red figures of the originals are surrounded by a heavy black line of glaze which is not so with the reproductions.
255. RHYTON—In form of cow's head. On neck red-figured decoration. Eros seated. A GENUINE example, from Apulia, Italy, 300-250 B. C. Shown for comparison.
256. VASE (Kalpis)—Modern imitation of a Greco-Roman black-figured vase; subject, "Death of Patroclus." Made by P. Ipsen, Copenhagen, Denmark, 1876.
257. VASE (Amphora)—Modern imitation of a Greco-Roman red-figured vase. Made by same.
258. AMPHORA (Nolan)—Red-figured style. Subject, Athena and Warrior. A fine GENUINE example of the period of 500-470 B. C. Shown for comparison.
259. LEKANE—Modern imitation of red-figured style. Made by Ipsen, Copenhagen, 1876.
260. LEKYTHOI (2)—Modern imitations of Greek black-figured vases of about the 4th century B. C.
261. LEPASTE—Modern imitation of a red-figured bowl of ancient Greece.
262. PELIKE—Modern imitation of a red-figured Greek vase of about 400 B. C.
263. LAMP—In form of a grotesque head. Modern imitation of an old Roman design.
264. LAMP—Fish shape. Modern imitation of an early Roman design.

WEDGWOOD

265. BUCKLE—Modern imitation of old Wedgwood jasper. Female figure modeled in white wax, mounted on blue paper, under glass.
266. BUTTON—Figures of mounted knights in white relief on blue ground. Imitation of old Wedgwood jasper. Probably from the Sèvres factory.
267. BOWL—Modern imitation of Wedgwood jasper. Border design in white relief on dark green ground.
Note the poor quality of the reliefs. Probably modern English.
268. PLAQUE—Rectangular form, with modeled figure scene in high relief ("The Judgment of Paris"). Figures in white against light blue ground. In imitation of Wedgwood jasper. A modern reproduction from an old mold at the Sèvres factory.
Note the muddy and irregular color of the blue.
269. LARGE PLAQUE—Oval form, with man's profile in relief. Modern imitation of Wedgwood's basaltes ware of the late 18th century.
270. MEDALLION—Profile of Cardinal Mazarin, in relief. A GENUINE example of basaltes, marked "Wedgwood & Bentley." Made about 1768. Shown for comparison.
271. WAFER TRAY—Light blue "solid" jasper with applied white reliefs of the Dancing Hours. A GENUINE example, made by Josiah Wedgwood, Etruria, England, about 1780. Shown for comparison.



Stoneware 511
French

268. JASPER PLAQUE

Modern Imitation of Wedgwood

From an Old Mould at the Sèvres Factory

99-602

POTTERY

272. TEAPOT—Red stoneware, applied relief decorations. Made in Delft, Holland, about 1675, by Ary de Milde, in imitation of the Chinese red boccaro ware of the same period. A GENUINE example, with original mark,—a running fox and the name of the maker.
273. TEAPOT—Red ware. A modern imitation of the preceding, with copied mark. The genuine piece and reproduction are shown together.
274. TUMBLER, or CUP—Red clay, sgraffito decoration, tulip design, inscription and date 1793. A modern imitation of an old Pennsylvania-German piece. Made by the Moravian Pottery, Doylestown, Pa.
275. CUP—Red clay, white slip coating, sgraffito leaf design. Pennsylvania-German ware of about 1830. A GENUINE example, shown for comparison.
276. CREAMER—In form of a cow. Brown glazed pottery. A modern imitation of an old English design. This specimen is nearly double the usual size.
277. CREAMERS (2)—In form of cows. Brown glazed, buff pottery. Modern imitations of an old form. Made in Philadelphia, late 19th century.
- Note the plain brown glaze, which also occurs beneath the base.
278. CREAMERS (2)—In form of cows. Mottled brown and yellow glaze (so-called Flint Enamelled Ware). GENUINE examples, shown for comparison. Made at Bennington, Vt., about 1850-1856.

Note the brilliancy of the glaze, and the delicacy of the mottling, which is continued underneath the base.

279. TOBY JUGS (3) — Brown and black glazes. Modern imitations of an old English form. Made in Philadelphia, late 19th century.

Note the ball-shaped hollow in the base. By this peculiarity these modern pieces may be known.

280. TOBY JUGS (2) — Twelve-sided. GENUINE examples of brown glazed ware made at the old Jersey City Pottery about 1840. Marked. Shown for comparison.

281. TOBY JUG—Mottled brown and yellow pottery. A GENUINE example, made by W. H. P. Benton, Perth Amboy, N. J., about 1860. Shown for comparison.

282. TOBY JUG—Streaked glaze—brown, yellow and green. A GENUINE piece of old American ware dating from about 1850. Shown for comparison.

283. TOBY JUG—Brown glazed ware. Grape-vine handle. A GENUINE old example of about 1840, probably English. The base is flat. Compare with No. 279.

MEXICAN POTTERY

284. VASE—Black pottery, decorated with grotesque masks and heads in relief, and incised designs. A modern imitation of ancient Aztec pottery. Made at San Juan Teotihuacan, Mexico.

Black ware of this character was never made by the early Mexicans, but is now produced in great abundance for sale to tourists.

285. VASE — Black pottery, with grotesque human figure and mask reliefs. Mexico.

286. PITCHER VASE—Black pottery, with grotesque figure reliefs and serpent handles. Mexico.
287. GROUP—Black pottery. Turtle surmounted by a coiled serpent. Mexico.
288. IMAGE—Black pottery. Seated figure.
- 288A. IMAGE—Black Pottery. Modeled in low relief.
- 288B. GROTESQUE FIGURINE—Reddish clay, whistle.
289. CIRCULAR PLATE (Calendar?)—Black clay. Found near Lake Chapala, Guatemala.
290. MASK—White marble carving. Mexico.

The eight pieces numbered 285-290 are lent by the Smithsonian Institution.

291. COVERED VASE—Decorated with grotesque heads in relief and bands of incised ornament, the cover being modeled in the form of a human figure.

Lent by Prof. William H. Holmes, who as long ago as 1883 called attention to the spurious character of this class of Mexican pottery, in his article "On some Spurious Mexican Antiquities and their Relation to Ancient Art," and who quotes the following from Désiré Charnay's *Les Anciennes Villes du nouveau Monde*: "The fabrication of these pieces goes back as far as 1820 or 1826. This grand hoax was conceived in Tlateloco Street, and the fortunate inventor must have made his fortune thereby, to judge from the immense number of vases dispersed by him. Most of the museums are infested by them, to say nothing of private collections."

MISCELLANEOUS

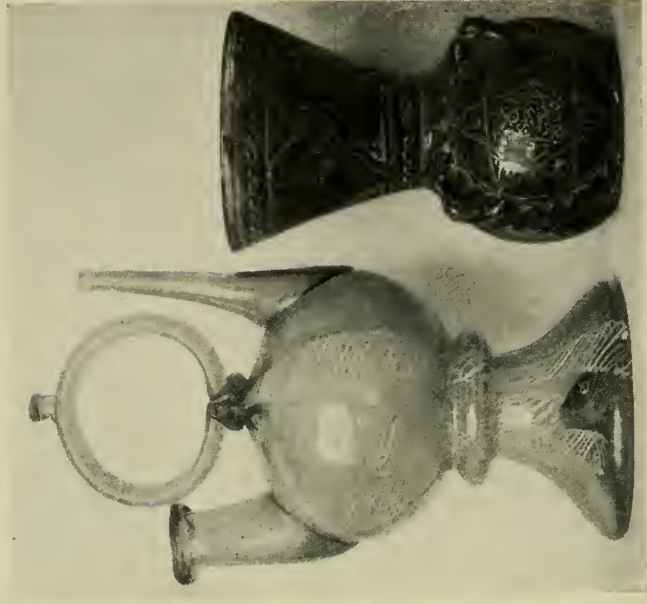
292. MUG—Modern imitation of the “Terra Sigillata” or “Ancient Buccaros” of scented earth, which were a mania in Europe during the 17th century. The name was derived from the stamp or seal with which they were marked. No genuine examples are known to have survived.

GLASS

293. PASSGLAS, or MEASURING GLASS—Decorated in enamel colors with inscription and date 1748, horizontal rings separating the glass in vertical sections to grade the amount of liquor to be drunk. Modern imitation of a German drinking glass of the middle of the 18th century.
294. BEAKER—Decorated with heraldic designs in enamel colors, inscription signed Paulus Puchner Hurst, Meister zu Dresden, and date 1587. A modern reproduction of a German drinking glass of the 16th century.
295. PASSGLAS — Decorated with figure design in enamel colors. Inscription and date 1662. A GENUINE example made in Germany in the 17th century. Exhibited for comparison.
296. PASSGLAS — Decorated with coats of arms of three trade guilds in enamel colors, with inscription and date 1745. A GENUINE example made in Germany in the 18th century.
- 82-510 297. TUMBLER—Decorations engraved in gold-foil placed between two thicknesses of glass, called Zwischenglas (doubled glass) or Zwischengoldgläser. Ruby glass base. A GENUINE example made in Bohemia. Mid-18th century.
- 82-508 298. GOBLET—Modern Venetian imitation of Zwischenglas of the 18th century.



297, 298. ZWISCHENGAS
 The First a Genuine Example of the
 Eighteenth Century
 The Tall One, Modern Venetian



305, 304. SPANISH GLASS
 Modern Imitations of Ancient Pieces

299. BOWL — Modern Venetian imitation of early "Christian glass," from the original in the library of the Vatican; from the Catacombs in Rome.
300. WILLKOMM-BECHER—Decoration in enamel colors, arms of the Butchers' Guild. A GENUINE old example of greenish glass dated 1676. Shown for comparison.
301. PASSGLAS—Decorated with a representation of a playing card, in enamel colors. Modern imitation of a German drinking glass of the 17th century.
302. PASSGLAS—Decorated with representation of a playing card, in enamel colors. Modern imitation of a German drinking glass of the 17th century.
303. BOTTLE—Hexagonal form, surmounted by a funnel-shaped neck. The glass is old but the figure decoration has more recently been superficially painted in white and covered with varnish. Swedish.
304. VASE—Globular body with funnel-shaped neck. Three loop handles. The decoration, in enamel colors and gold, is in Moorish style. The interior has been coated with silver paint. Modern Spanish imitation of an old piece of the 15th century.
305. ROSE WATER SPRINKLER—Globular form with bell-shaped base, two upright spouts and large ring handle. Decorated with vertical bands of white enamel hatching. Modern Spanish imitation of Barcelona glass of Venetian style, 18th century.
306. POCAL—Drinking glass on tall, bulbous stem. Engraved decoration of Venus and Cupid. Modern German imitation of an 18th century glass.



302. PASSGLAS. Modern Imitation

309. WILLKOMM-HUMPEN

Genuine Piece, dated. 1647

307. GOBLET—Wine-glass form. Decoration with German inscription. Modern German imitation of an old design.

308. WILLKOMM-HUMPEN, OR ADLER-HUMPEN—Decoration in enamel colors, double-headed eagle of the Holy Roman Empire with

outspread wings on the feathers of which are painted the arms of fifty-six electors and members of the empire. Date 1616. A modern imitation of an old German design.

309. WILLKOMM-HUMPEN—A GENUINE old example bearing the date 1647.

Compare with the preceding, in order to see the difference between the quality of the glass and the decoration.

310. STAINED GLASS PANEL, LEADED—Heraldic designs, etc., in various colors of stained and painted glass. Modern imitation of Swiss household glass of the 16th century.

311. STAINED GLASS PANEL, LEADED—Figure subject in stained and painted glass of various colors, with date 1550. Modern imitation of Swiss household glass of the 16th century.

312. CURTAIN KNOB—Rosette of opalescent, pressed glass. Long white metal stem. Modern American imitation of a mid-nineteenth century design. These reproductions are sold extensively.

IVORIES

313. CARVED IVORY FIGURE OF CHARLEMAGNE—Modern imitation of German ivory of the 15th century.

314. CARVED IVORY GROUP OF TWO FEMALE FIGURES ("The Visitation")—Modern imitation of Italian carved ivory of the 13th century.

315. CARVED IVORY GROUP ("Elevation in the Parvis")—Modern imitation of Italian carved ivory of the 15th century.

316. CARVED IVORY GROUP ("The Conversion")—Modern imitation of Italian carved ivory of the 13th century.



315. 313. 317. IVORIES
Modern Imitations of Old Examples

317. CARVED IVORY GROUP ("The Coronation")
—Modern imitation of Italian carved ivory of the
16th century.

In all of the above described pieces, note the crudeness of the carving and the black lines which have been artificially produced in the grain of the ivory by staining, to imitate great age.

318. GROUP—Madonna and Child. A GENUINE example, Spanish, 17th century. Shown for comparison.

319. GROUP—Four figures of men and boys. Modern imitation of old Japanese ivory.
320. GROUP—Five figures. Modern imitation of old Japanese ivory.
Note the crude carving and coloring of these two examples of modern art.
321. GROUP—Monkeys and serpent. A GENUINE Japanese carving. Shown for comparison.
322. NETSUKE—Man and boy in boat. Same.
323. NETSUKE—Group. Same.

METALWORK

PEWTER

324. WAFER TRAY—Relief medallions of Scriptural scenes. Modern reproduction of a German design in the British Museum dated 1619.
325. DISH—Head of a Bishop in relief in centre, inscribed, "Sanct Leodigari 1647." Modern reproduction of a design of the 17th century.
Note the scratching of the surface, produced by the use of sandpaper, to simulate age marks.
326. PEWTER FLAGONS (6)—With hinged lids, and inscribed names and dates ranging from 1783 to 1806. Modern reproductions of old German forms.
327. PEWTER TANKARD—Hinged lid, and incised decoration. On the lid the date 1793. A modern imitation of an old German form, made of spun pewter, and battered to imitate hard usage.



326. PEWTER FLAGONS
With Eighteenth Century Dates
Modern Reproductions

SILVER

328. PORRINGER—A modern imitation of an old piece, with forged mark of Samuel Vernon, a silversmith of Newport, R. I. (1683-1737).
329. PORRINGER—A GENUINE example, made by Benjamin Burt, a silversmith of Boston, Mass. (1729-1804). Shown for comparison.
330. CAN—A genuine old piece with recent forged mark of John Burt, who was a silversmith in Boston between 1691 and 1745. The mark is in two places, on the outside of upper rim and on base.

331. TABLE SPOON—An old example, made about 1820, with recent forged mark of Revere. Paul Revere, the Boston silversmith, was in business from about 1735 to 1818.
332. TABLE SPOON—Marked Revere. An exceedingly crude imitation of an old design.
Lent by Mr. George C. Gebelein.
333. TABLE SPOONS (2)—Coffin-shaped handles. Marked Revere. The spoons themselves are probably old, but as the mark varies from the well-known Revere marks, these pieces are open to suspicion.
334. TABLE SPOON—"Rat tail" pattern of the middle of the 18th century. Marked I. E. (probably intended for Joseph Edwards, of Boston). A modern fake.
Lent by Mr. George C. Gebelein.

ENAMELS ON METAL

335. ETUI, or BODKIN CASE—Dark blue lozenge pattern on white ground with gold lines. Modern French imitation of old enamel.
Note the new appearance of the enamel and the metal mounts.
336. SALT CELLAR—Enamel on metal. Modern French imitation of an old Limoges enamel.
337. SALT CELLARS (Pair)—Imitations of old painted enamels on metal. Modern French.
338. MATCH BOXES (2)—Imitations of old painted enamels on metal. Modern French.
339. SNUFF BOX—Gilded metal with painted enamel lid. Modern French imitation of an old design.
340. SNUFF BOX—In form of a walnut. Modern German imitation of an old design.

341. SNUFF BOXES (5)—In form of birds. Modern German imitations of old enamels.
342. SNUFF BOXES (2)—In the form of pug dogs. Modern German imitations of old enamels.
343. BONBON BOX—In the form of a turbaned negro's head. Modern German imitation of an old enamel.
344. BONBON BOX—In form of a dog's head. Modern German imitation of an old design.
345. BONBON BOX—In form of an apple. Modern German imitation of an old design.
346. SCENT VIALS (4)—Imitations of old painted enamels on metal. Modern German.
347. ETUIS, or BODKIN CASES (9)—Modern German imitations of old enamels on metal. Variety of shapes, colors and decorative designs.
348. ETUI, or BODKIN CASE — White medallions containing painted figure scenes, surrounded by rococo frames in raised gold, in light blue ground. A modern imitation of old Battersea (England) enamel.
349. SCENT VIAL—Figure scenes painted in medallions surrounded by rococo gold frames, in deep blue ground. A modern imitation of old Battersea.
- Note the crudeness of the painting and the poor quality of the gilding.
350. BONBON BOX — Medallions on sides and lid painted with birds and flowers in colors. A GENUINE example of Battersea enamel of the 18th century.
- Note the fineness of the painting and the brilliancy of the enamel.

351. BONBON BOX—Another of similar form and period with turquoise ground. A GENUINE example.
352. ETUI, or BODKIN CASE—Landscapes painted in colors in medallions, surrounded by rococo frames in gold, in a pink ground. A GENUINE example of Battersea enamel of the 18th century.



354. MODERN IMITATION OF CHAM-
LEVÉ ENAMEL
Reliquary of the Thirteenth Century
French

353. ETUI, or BODKIN CASE—Of similar form. Medallions surrounded by dark blue ground. A GENUINE example of old Battersea enamel.
354. RELIQUARY—Figures of Christ and His Apostles in enamel on copper. Modern French imitation of Champlevé enamel of the 13th century.

355. PLATE — Enamel on metal. Subject, "David Triumphant." Modern imitation of Limoges enamel of the 17th century.
356. PLAQUE—Enamel on metal. Subject, "Magdalene." A GENUINE example of Limoges enamel of the 17th century, by Laudin. Shown for comparison.
357. ETUI, or BODKIN HOLDER — GENUINE Battersea enamel of the 18th century. Landscapes in white medallions surrounded by dark blue ground. Shown for comparison.
358. BONBON BOX—GENUINE Battersea enamel of the 18th century. Figure scene in colors on white ground, surrounded by green enamel. Shown for comparison.
359. PLAQUE—Enamel on metal. Subject, "Magdalene." A GENUINE example of Limoges enamel of the 17th century, by Laudin. Shown for comparison.
360. CUP AND SAUCER — Modern imitations of Limoges enamel of the 17th century.

BRASS AND BRONZE

361. BRASS VASES (Pair)—Handles in the form of modeled boys; engraved decoration. Modern imitations of European brass work of the 17th century.
362. BRASS SPECTACLE BOX—Engraved decoration, with representation of calendar months with dates 1497 and 1582. Modern imitation of an old German design in brass.
363. BOTTLES (Pair)—Ruby glass, encased in metal with openwork and engraved design—grotesque figures and masks. Modern Italian imitation of 17th century work.

364. BUST (Diana)—Genuine solid bronze, with brown oxidation.
365. BUST (Diana)—A zinc imitation of the preceding, first plated with copper, then with silver, to represent a silver piece.
366. FIGURE (Elephant)—A modern Japanese fake, made of white metal, oxidized or painted to represent bronze.
367. FIGURE (Tiger) — Solid bronze, GENUINE piece, showing natural color before oxidizing.
368. FIGURE (Horse) — Solid bronze, GENUINE piece, with green oxidation.

The above described five pieces are lent by Mr. C. J. Kling, to show the difference between genuine and imitation bronze.

CAST IRON

369. STOVE PLATE—Design in relief, "The Temptation of Joseph." A GENUINE example of Pennsylvania - German workmanship, dated 1749.
370. STOVE PLATE—A modern reproduction of preceding.
371. STOVE PLATE—Design in relief, "Samson and Delilah." A GENUINE example, Eastern Pennsylvania, dated 1756.
372. STOVE PLATE—Subject, "Cain and Abel." A modern reproduction of an old design dated 1741.

Printed
At the Sign of the Ivy Leaf in Sansom Street
Philadelphia

